

Warner Bros. Give You
"Miss Public Enemy No. 1"



CHESTER MORRIS

and

JOAN BLONDELL

in

"BLONDIE
JOHNSON"



WARNER BROS. HIT NO. 24 FOR 1932-33

Joan Blondell's Big Role Loads "Blondie Johnson" With Wide Sales Appeal

Blondell's characterization of "Blondie Johnson" packs the wallop that will smack the cash customers to attention and land this breezy big show in the list of the year's top money winners.

"Blondie Johnson" is the first picture to use a **GANG GIRL** as the central character. She's Miss Public Enemy No. 1—and that's the way to present her to the mob — tough, tangy, and torrid!

Blondell and Morris as a romantic team will sell tickets but they need to be pointed up with catchy situation and character copy. We advise that they be played for **CLASH** rather than for simple love interest.

Better avoid reference to any racketeer slant, except from the **GANG GIRL** angle.

CAST OF CHARACTERS

Blondie	JOAN BLONDELL
Curley	CHESTER MORRIS
Louie	Allen Jenkins
Gladys	Claire Dodd
Scannell	Earle Foxe
Mae	Mae Busch
Jewel Store Manager	Joe Cawthorne
Red	Sterling Holloway
Eddie	Olin Howland
Max Wagner	Arthur Vinton
Joe	Donald Kirke
Hype	Tom Kennedy
Freddie	Sam Godfrey
Lulu	Toshia Mori

SCREEN RECORDS

JOAN BLONDELL — "Central Park," "Big City Blues," "Three on a Match," "Union Depot," "Blonde Crazy," "The Crowd Roars," "Miss Pinkerton."	OLIN HOWLAND — "So Big," "Over the Hill."
CHESTER MORRIS—"Red Headed Woman," "The Miracle Man," "No One Man," "Alibi," "The Divorcee," "The Big House," "The Bat Whispers."	TOSHIA MORI—"Tiger Shark," "Union Depot," "The Hatchet Man," "Bitter Tea of General Yen."
ALLEN JENKINS — "Blessed Event," "Three on a Match," "Employees' Entrance," "42nd Street," "Lawyer Man," "I Am a Fugitive from a Chain Gang."	JOE CAWTHORNE—"They Call It Sin," "The Run Around," "A Tailor Made Man," "Peach O'Reno," "Love Me Tonight."
CLAIRE DODD — "Parachute Jumper," "Lawyer Man," "The Match King," "Crooner," "Man Wanted."	MAE BUSCH—"Doctor X," "Scarlet Dawn," "Wicked," "Defenders of the Law," "Young Desire."
STERLING HOLLOWAY—"Lawyer Man," "Hard to Handle," "American Madness."	EARLE FOXE—"Ladies of the Big House," "Transatlantic," "The Spider," "Dance, Fools, Dance," "So Big."
	RAY ENRIGHT (Director)—"The Tenderfoot," "Play Girl," "Scarlet Pages," "Dancing Sweeties."

PRODUCTION STAFF

Direction by	Ray Enright
Screen Play by	Earl Baldwin
Photography by	Tony Gaudio
Film Editor	George Marks
Dialogue Director	Stanley Logan
Art Director	Esdras Hartley
Gowns by	Orry-Kelly
Vitaphone Orchestra Conductor	Leo F. Forbstein

THE STORY

Embittered by the death of her mother and sister through poverty and neglect, Blondie Johnson determines to make a living the easiest way. She starts by playing a sidewalk taxi racket, but eventually ties up with Curley Jones, lieutenant to Max Wagner, the biggest racketeer in the city.

She is instrumental in obtaining the freedom of Louie, a member of the gang charged with murder, and wins his undying devotion. But she is unable to get into the good graces of the gang boss, who is afraid of "smart" dames, and Max orders Curley to get rid of her.

Curley is in love with Blondie, but he is afraid of Max. However, she finally persuades him to break with the boss, and go in with her on an insurance racket. This infuriates Max, and Curley is deliberately run down by an auto. He is badly injured, but not killed.

Blondie orders Louie and Joe, his partner, to "get" Max, and they put him on the spot. The insurance racket thrives through Blondie's nerve and resourcefulness, but Curley, who is the nominal head of the gang, thinks it is all his work and gets swell-headed.

Blondie's affections cool somewhat, and Curley takes up with Gladys La Mann, a show girl and formerly Max's flame. He spends a big proportion of the firm's fund on promoting a show for Gladys, and Blondie throws him out of the organization.

Later Louie is picked up by the police and charged with the murder of Max. Curley has been seen at the district attorney's office, and the gang jump to the conclusion that he has squealed to get re-
Blondie, who really loves him, hardens her heart and tells the boys to "get" him.

After the boys have started out,



JOAN BLONDELL
as
"BLONDIE JOHNSON"

Cut No. 6 Cut 15c Mat 5c

Blondie's lawyer informs her that the district attorney had sweated Curley half a day, but that he had never opened his mouth. She is immediately all contrition and makes a wild dash for Curley's apartment, hoping to save him.

Just as she enters there is a fusilade of shots. She reaches Curley just after the gang has fled. He is badly wounded, but urges her to flee before the police come. She tells him that she will never leave him again, and the police find her holding his head and trying to stop the flow of blood.

The gang is rounded up and sent to prison. Blondie gets six years. She is led away to prison as Curley is going before the court. They will wait and start over new when they get out, going straight.

OFFICIAL BILLING

First National Pictures, Inc. and The Vitaphone Corp.	25%
presents	
CHESTER MORRIS	60%
and	
JOAN BLONDELL	80%
in	
"BLONDIE JOHNSON"	100%
Directed by Ray Enright	20%
A First National and Vitaphone Picture	40%

Length . . . 6245 feet Running Time . . . 67 mins.

INDEX TO CONTENTS

Accessories	16
Advance Publicity	3
Ads	3 to 11
Burgee	15
Biographies	5
Catchlines	9
Current Publicity	4
Exploitation	12 to 15
Features	6, 7
Lobby Frames	15
Radio Feature	13
Review	4
Shorts	5

your 1st story

"Blondie Johnson" With Joan Blondell Coming to Strand

A novel and refreshingly new type of picture dealing with interesting characters comes to the screen of the . . . Theatre next . . . , with the First National production, "Blondie Johnson," featuring Joan Blondell and Chester Morris.

Where heretofore men of force and inherent qualities of leadership, although criminally inclined, have ruled their henchmen with a relentless hand and swayed their "molls" to their will, in "Blondie Johnson," a woman, young, beautiful and brilliant, holds the men to heel both in gigantic criminal plots and in love.

Joan Blondell, the fiery and peppery blonde, exhibits a strange and fascinating personality in her characterization of the iron-willed woman leader who doesn't hesitate to send the man she loves to his death because she thinks he has betrayed her and the band.

Her sister the victim of a hypocritical lover, her mother dying through poverty and neglect, and she herself on the verge of starvation, she deliberately sets out to use her beauty to lure the male and use him to further her own ends. This she does successfully only to find in the end that her love is stronger than the hatred in her heart.

There are many unique situations in a dramatic plot containing thrilling incidents and powerfully emotional scenes. Snappy dialogue and humorous episodes add to the entertainment value of this unusual production.

There is a strong supporting cast which includes such well known players of both stage and screen as Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Olin Howland and Toshia Mori.

The screen play is from an original story by Earl Baldwin, who has succeeded in presenting many unique angles and novel twists while writing this piece especially for Joan Blondell. It was directed by Ray Enright.

your 2nd story

Joan Blondell Plays Different Type Role in "Blondie Johnson"

In "Blondie Johnson," a First National picture which opens at the . . . Theatre on . . . , Joan Blondell appears in a different type of characterization to anything she has played for the screen before.

As the brilliant and beautiful leader of a big time band of criminals she gets her man, or rather men, in more ways than one. Some she raises to power, only to dethrone according to her whim, while those that get in her way she eliminates with startling finality. For Joan, as Blondie, is cold, hardboiled, ruthless and merciless. She sways men to her will and rules them with an iron hand.

It is a new Joan in appearance, also. For the first time in her career in pictures she blossoms out in dazzling clothing as befits the wealthiest woman of the underworld, sixteen changes being made in the picture.

There is no changing the fiery and peppery personality of the delightful Joan, however, and her gay, reckless abandonment to the part she plays is evident throughout the picture.

Chester Morris plays the leading masculine role opposite Miss Blondell while others in the cast include Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Joe Cawthorne, Sterling Holloway and Olin Howland.

The screen play was written by Earl Baldwin while the direction was in the capable hands of Ray Enright.

STAR OF "BLONDIE JOHNSON"



JOAN BLONDELL, appearing in the Strand's new film, "Blondie Johnson," which opens tonight. Chester Morris is the male lead. Cut No. 3 Cut 30c Mat 10c

your 3rd story

Tomboy of Pictures Turns Ritzy Lady in "Blondie Johnson"

Joan Blondell, the wise-cracking hoyden of the movies, has gone ritzy. For the first time in her moving picture career she is all decked out like a Christmas tree in the First National production, "Blondie Johnson," which opens at the . . . Theatre on



JOAN BLONDELL as "BLONDIE JOHNSON" Cut No. 1 Cut 15c Mat 5c

Joan hates clothes. Not that she likes to sport about in her birthday attire. Far be it. But she doesn't like fuss and feathers and frills. She likes to slip on an old dress and let it go at that. Her hair is usually rumpled, which, as it happens, is very becoming to her.

It just so happened that in all the picture roles she has played her part has not called for a dressed up doll. She was a stranded chorus girl, flat broke in "Central Park," "Union Depot" and "Big City Blues." In "Miss Pinkerton" she was a nurse; in "The Famous Ferguson Case" a reporter.

Not that she is a society leader in "Blondie Johnson." Far from it. She is the brains and the directing force behind a band of bold racketeers, driving them by the strength of her personality. But she grows rich from the plunder, and dresses the part of a wealthy woman of the underworld.

Sixteen brilliant gowns were fashioned for her by the famous studio designer, Orry-Kelly. It is a strange, new, dressed-up Joan that appears in "Blondie Johnson," but Joan can wear clothes when she needs to as any woman, or any man with an eye to feminine pulchritude will note in this picture.

But fine clothes cannot hide Joan's personality. She is the same gay, reckless hoyden beneath all her trappings, the same personable, likable Joan. Chester Morris plays opposite Joan, and others in the cast include Allen Jenkins, Claire Dodd, Earle Foxe and Mae Busch. The screen play is by Earl Baldwin and the direction by Ray Enright.

your 4th story

Joan Blondell Teams With Chester Morris in "Blondie Johnson"

Joan Blondell is teamed with Chester Morris for the first time in "Blondie Johnson," a First National picture in which they play the featured leads with a notable cast in support. The picture, which opens at the . . . Theatre on . . . , gives an entirely new and novel slant on the personal life of the big time crook, with a woman as the brains and dominating figure in the operation of their questionable trade.

Miss Blondell, who recently played in "Central Park," "Big City Blues" and "Three on a Match," now appears in "Blondie Johnson" as the hardest boiled feminine criminal operative that ever ruled her band with a relentless iron hand. It is something of a new type of role for Joan, but one in which her striking, peppery personality stands out in full force.

Chester Morris, who made his first hit in pictures as a crook in "Alibi," is an ideal running mate for the wise-cracking Joan. Morris has had a brilliant picture career, with leading roles in such pictures as "Red Headed Woman," "The Miracle Man" and "No One Man." He was also a star on Broadway before becoming famous in pictures.

Others in the cast are all well known on stage and screen and include Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Joe Cawthorne, Olin Howland, Sam Godfrey and Toshia Mori.

The screen play, by Earl Baldwin, is relieved in its tense situations by humor and snappy dialogue. The picture was directed by Ray Enright.

your 5th story

Author Spent Weeks Studying Character of "Blondie Johnson"

Earl Baldwin, who wrote both the original story and the screen play of "Blondie Johnson," the First National picture featuring Joan Blondell and Chester Morris, which opens at the . . . Theatre on . . . , spent many weeks studying the characters of prominent gunmen and women racketeers before he actually set down to work out his plot.

(Continued in next column)

your 6th story

Chester Morris, Fine Depictor of Crooks, in "Blondie Johnson"

Once a crook does not mean always a crook in the motion picture career of Chester Morris, although he started as a crook and reverts to type in his latest production for First National, "Blondie Johnson," which comes to the . . . Theatre on

Morris had played a few minor parts in pictures when a youth, but nothing of any importance. His first real training in theatrical work was on the stage in which he rose to stellar parts on Broadway.

His first real picture part came with "Alibi" in which he was a killer and all around bad man. This picture stamped him as one of the outstanding figures of the screen. Since then he has played many different kinds of roles in such pictures as "The Miracle Man," "Red Headed Woman," "No One Man" and others.

And now in "Blondie Johnson," in which he has the lead opposite Joan Blondell, he again appears as a crook leader of a gang of racketeers of which Miss Blondell is the brains. And it is in such roles, he believes, that he appears to the best advantage, and likes best.

"Blondie Johnson," however, portrays an entirely new angle of the racketeering game in which a woman is the real ruler of the band—a picture in which the intense dramatic moments are relieved by plenty of humor and snappy dialogue.

There is a strong supporting cast which includes Allen Jenkins, Claire Dodd, Earle Foxe, Joe Cawthorne, Mae Busch, Olin Howland and Toshia Mori. Earl Baldwin wrote the screen play while Ray Enright directed it.

CHESTER MORRIS



He's Joan Blondell's leading man in "Blondie Johnson," which comes to the . . . on Cut No. 7 Cut 15c Mat 5c

He visited their haunts and spent days and nights talking to the more noted personages who were engaged in criminal pursuits. Baldwin was accompanied by a detective from District Attorney Buron Fitz's office, in Los Angeles, who knew where to go and whom to meet, and who also acted as a bodyguard.

"Blondie Johnson" is a story of a girl forced into a life of crime by poverty and her environment, whose beauty and brilliant mind win her the leadership of a gang of lawbreakers. While the story deals frankly with racketeers, yet it is treated from a unique angle with a woman as the "master mind."

The criminal background, however, is more of a setting for the development of a remarkable girl's character than a thing of itself. During the development of this rare character there is presented plenty of thrilling action and situations filled with suspense, humor and colorful romance.

The supporting cast includes Allen Jenkins, Claire Dodd, Earle Foxe and Mae Busch. The picture was directed by Ray Enright.

CURRENT PUBLICITY

REVIEW

"Blondie Johnson" Offers Powerful Entertainment

Joan Blondell in Title Role Gives the Finest Performance in Brilliant, Fast Moving Drama

FOR months we've watched Joan Blondell blossom out as a star of the first rank. With each picture she showed signs of greater promise. But when we saw her in "Blondie Johnson" at the . . . Theatre last night we realized that in this thrilling First National screen mixture of romance and rackets Joan Blondell has realized her former signs of greatness.

The picture has a background of gangs and con games . . . not strong arm stuff, but clever rackets where brains triumph over brawn and turn out to be decidedly more profitable. This underworld atmosphere, however, merely lends a glamorous color to Joan Blondell's tempestuous love affair with Chester Morris, rival underworld lieutenant. The romance far overshadows the rackets.

Joan Blondell in her part is the brains behind the smartest organization of crooks that ever fleeced a city. And she lives this life because early poverty and misery warped her ideals so that when confronted with the problem of earning a living by either the hard or easy way, she unhesitatingly chooses the former.

Joan starts out by playing a side-walk "taxi-racket," but she's much too clever to stay in this small-time class for long. Soon she works herself to a position challenging the underworld chief. Then she overthrows him and rules the most powerful gang known to law. Chester Morris, another of her ilk, comes into her life, wins her love, and then attempts to cast her aside for a Broadway beauty. Then the girl shows the true temper of her steel and puts her lover "on the spot."

Thrilling Picture

"Blondie Johnson" is a thrilling picture with the most unusual angle. We've had a cycle of gangster pictures and this presentation could easily be mistaken for another. Such, however, is not the case. This is a story of stirring love and tender passions. The scenes pack emotional punches that gripped last night's audience and held it tense throughout the picture. But there's plenty of uproarious comedy as well as dramatic pathos. Allen Jenkins, with his dead-pan, contributes largely to this, and his fine performance explains why he is so rapidly rising as a screen comic.

Chester Morris does a very good job with his part of the Romeo racketeer who lets success go to his head. The role calls for many qualifications and this popular star rings the bell.

The supporting cast is exceptionally strong and gives the picture a flawless finish. Director Ray Enright deserves a great deal of credit for the strong tempo he sustains throughout. All in all, "Blondie Johnson" is a mighty interesting drama, plentifully sprinkled with comedy, and worthwhile going to see.

1st Day of Run

Joan Blondell Plays Strong Scene Well in "Blondie Johnson"

In "Blondie Johnson," a First National picture now on the screen of the . . . Theatre, Joan Blondell, playing a rather startling character, proves that she is a master of emotional acting as well as of the lighter and more flippant character portrayals.

Playing the part of a cold, hard, ruthless leader of a band of law-breakers, Blondell is called upon in several sequences for the expression of tremendous feeling and a genuine outburst of emotions.

One very dramatic scene takes place when, as an innocent girl, she finds her mother dead from poverty and neglect. Another powerful scene requiring splendid emotion occurs when she goes to the side of the man she loves, whom she had had riddled with bullets. These two scenes call for emotional acting that would even tax a Ruth Chatterton. It is an inspired Blondell that carries out the sequences with so much feeling that she wins the utmost sympathy of every spectator.

Chester Morris plays the role of the man Joan sends to his presumable death, in a picture that is filled with thrilling incidents, dramatic situations and also humorous episodes. Others in the cast include Allen Jenkins, Claire Dodd and Earle Foxe.

Earl Baldwin wrote the screen play which Ray Enright directed.

3rd Day of Run

When Chester Morris Almost Quit Movies

Chester Morris, who is co-featured with Joan Blondell in the First National picture, "Blondie Johnson," now showing at the . . . Theatre, and who has had a remarkably successful screen career, at one time came very near quitting pictures entirely, because he considered himself a failure at a time when all Hollywood was acclaiming him as a great new star.

After several years of stage work, in which he rose to stellar roles, he was taken to Hollywood to play the leading role in "Alibi." He attended the preview of the picture, and suddenly got up in the middle of the showing and walked out.



Cut No. 2
Cut 15c Mat 5c

Roland West, his producer, sensed that something was wrong and followed him to his room where he found Morris packing.

"I was a flop," he told West. "I'm going back to Broadway."

West persuaded him to wait until he could at least read the reviews which came out next morning with glowing tributes to his work. So Chester Morris unpacked and stayed on, continuing his screen work, a recognized topnotcher in Hollywood.

As in "Alibi," his first picture, Morris plays the role of a crook in "Blondie Johnson," his latest production. He is something of a likeable, easy-going chap, who is lifted to power through the magnetic qualities and dominance of a woman leader, played by Joan Blondell.

Others in the cast include Allen Jenkins, Claire Dodd and Earle Foxe.

4th Day of Run

Chester Morris Born of Theatrical Folks

Chester Morris, who has the leading masculine role opposite Joan Blondell in the First National picture, "Blondie Johnson," now showing at the . . . Theatre, is a firm believer in heredity. At least he gives the credit to his ancestors for what talent he has for stage and screen work.

All his people have been stage folk since time immemorial, or as far back, he says, as there is any record. In his immediate family his father is the famous William Morris who starred for years in Charles Frohman and David Belasco productions, and his mother, Etta Hawkins, the popular Broadway comedienne.

His brothers and sister, as well as he, felt the lure of the footlights at an early age. Willy, the sister, is a well known Broadway player as is also his brother Adrian. Another brother, Gordon, is both an actor and a playwright.

"There must be something in heredity to make us all turn to the stage," he declared. "Of course, the environment in which we grew up had something to do with it, but it must also have been in the blood."

Morris plays the role of a crook of likeable personality whose rise to power is due to his love for a woman of magnetic qualities who stimulates him into big undertakings. Joan Blondell plays the role of the gangland leader who inspires Morris to try for big game. Others in the cast include Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Joe Cawthorne, Sterling Holloway and Olin Howland.

The screen play is by Earl Baldwin and the direction by Ray Enright.

magnetic personality, the character played by Miss Blondell. She is seen in a new characterization of a bold, brilliant and ruthless beauty, who rules with a hand of iron, even putting the man she loves on the "spot" when she believes him faithless to the code of the band.

Chester Morris plays the leading masculine role opposite Miss Blondell while others in the cast include Allen Jenkins and Mae Busch.

2nd Day of Run

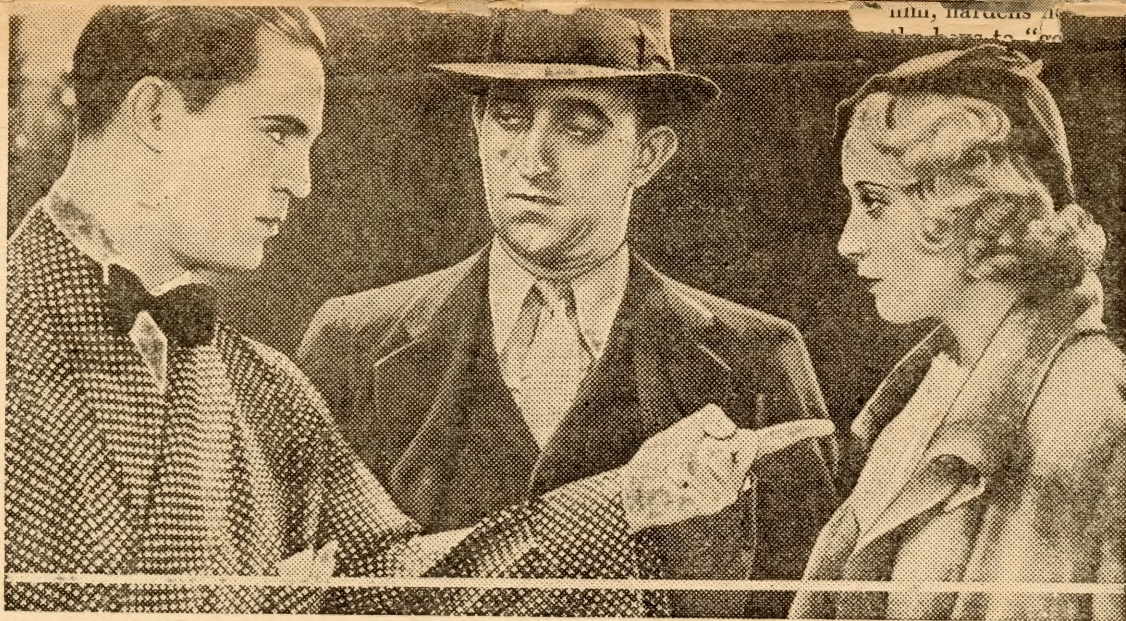
Court Room Scene in "Blondie Johnson" a Spectacular Affair

A spectacular courtroom scene forms one of the thrilling and dramatic moments in the First National picture, "Blondie Johnson," now on the screen at the . . . Theatre.

It is a murder trial at which Earle Foxe, as a spellbinding lawyer makes an impassioned plea to a jury for the slayer's freedom. Joan Blondell, who has the leading feminine role in the picture, pretending to be the sweetheart of the criminal, turns on the crocodile tears thus helping the prisoner win his freedom from a sympathizing jury.

This is but one of the many intensely emotional scenes in a picture that deals with a powerful band of crooks ruled over by a woman of

SEEN
IN
"BLONDIE
JOHNSON"
AT
REXY



Chester Morris, Allen Jenkins and Joan Blondell as they appear in one of the many dramatic scenes in "Blondie Johnson," on current view at the Remy. It's a mighty interesting movie, with plenty of action, pathos, comedy and everything else that makes for good film fare.

Cut No. 5 Cut 45c Mat 15c

OPENING DAY STORY

"Blondie Johnson," New Joan Blondell Film, Opens Today

An ever fascinating and refreshing Joan Blondell will make her bow in a new role on the screen of the . . . Theatre today in the First National picture, "Blondie Johnson," in which she is co-featured with Chester Morris.

Joan has the role of a beautiful, but cold, hard and ruthless leader of a band of crooks whom she rules with an iron hand. In this picture she dominates the male of the species even as the male has dominated her in recent productions.

An innocent girl hardened by the death of her mother through poverty and neglect, she sets out deliberately

to get riches by hook or crook. She has a grudge against men, and being brilliant and dominating, she bends them to her will.

It is a new Joan in the matter of clothes also, for the former indifferent dresser now makes her appearance in sixteen different gorgeous frocks, and Joan, even if she does care nothing about dressing up in private life, wears 'em with stunning effect.

"Blondie Johnson" is a new type of picture character, a type which actually exists but has not heretofore been shown to screen fans. Those in the cast include Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Joe Cawthorne, Sterling Holloway, Olin Howland and Toshia Mori.

Smart dialogue and many humorous situations add to the entertainment value of the picture, which on the whole is said to be a highly dramatic thriller.

BIOGRAPHIES SHORTS

Joan Blondell



Cut No. 27
Cut 15c Mat 5c

Joan Blondell, born of theatrical parents in New York City, has been closely associated with the theatre all her colorful life. Her childhood was spent as a trouper, going from place to place with her father and mother who appeared for many years in vaudeville under the well known act-name, The Blondells. She is an all-round athlete, and has won laurels as a swimmer. Graduated from several schools, including the John Murray School of the Theatre in New York and the College of Industrial Arts, she won instantaneous screen fame after making her first appearance in a small role. Her most recent pictures include "Union Depot," "Blonde Crazy," "Miss Pinkerton," "Big City Blues," "Three on a Match," "Central Park," "The Crowd Roars," "The Famous Ferguson Case" and "Lawyer Man."

Chester Morris

Chester Morris, born in New York City in 1902, comes from well known theatrical parents, his father being a leading man of the famous Charles Frohman Stock Company and his mother, Etta Hawkins, a famous comedienne. He attended school in Mount Vernon, N. Y., and following his talent in drawing enrolled in the New York School of Applied Art. The theatre called, however, and he secured a small part in "The Copperhead" in which play Lionel Barrymore starred. His work attracted the attention of Broadway producers and he gradually ascended to leading roles after many trying years on tour with road shows. His able characterization in the Broadway play, "Alibi," resulted in Morris being brought to Hollywood for the screen version of the play and since then he has appeared in the following pictures include "Alibi," "The Divorcee," "The Big House," "Red Headed Woman," "The Miracle Man" and "No One Man."



CHESTER MORRIS
in
"BLONDIE JOHNSON."
Cut No. 26
Cut 15c Mat 5c

Claire Dodd

Claire Dodd, born in the Middle West of an English mother and an Austrian father, was only mildly interested in the theatre during her girlhood and schoolgirl days. While visiting Hollywood on a vacation, she was sighted by a movie producer who prevailed upon her to make a screen test, with the result that she won an assignment for a role in "Whoopie." When seen by Ziegfeld, he engaged her to go to Broadway for the production, "Smiles," after her work in that attracted the attention of Hollywood, she was brought back to Hollywood to score in "Man Wanted," "Crooner," "The Match King," "Lawyer Man," "Parachute Jumper" and "Hard to Handle."

Allen Jenkins

Allen Jenkins, born in New York City in 1900, had theatrical blood in him, took a course at the American Academy of Dramatic Art and began his stage career in "Secrets" as an understudy. Illness which came to another actor gave Jenkins his chance and he so well enacted the role to which he was assigned, that from that time on he was in constant demand by Broadway producers. He appeared in many Broadway successes, including "What Price Glory?" "Rain," "The Last Mile," "The Front Page," "Five Star Final" and "Blessed Event," being brought to Hollywood to portray his stage role in the last named production when Warner Bros. made the screen version. Since his arrival in Hollywood he has worked in many screen hits, including "Blessed Event," "Three on a Match," "I Am a Fugitive from a Chain Gang," "Employees' Entrance," "Lawyer Man," "42nd Street," "Hard to Handle" and "The Mind Reader."

Earle Foxe

Earle Foxe was born in Oxford, Ohio, in 1891. He studied mechanical engineering at Ohio State University, but elected to follow the stage, launching upon his career on Broadway. Making his screen debut in the days of the old Kalem Company, he finally settled in Hollywood and has since played roles in innumerable productions. His most recent pictures include "The Spider," "Dance, Fools, Dance," "Ladies of the Big House," "Transatlantic," "So Big" and "Blondie Johnson."

Sterling Holloway in Joan Blondell Film

Sterling Holloway, who is a pal of Joan Blondell in the First National picture, "Blondie Johnson," now showing at the Theatre, makes his debut in pictures as a taxi driver. He but recently left the stage where for a number of years he was associated with the New York Theatre Guild and the Garrick Gaieties.

Allen Jenkins Reading Caesare Lombroso

Allen Jenkins, who has played criminal roles in a score of stage and screen productions, including "Blondie Johnson," now showing at the Theatre, has taken up a course of study in criminology. He is at present reading Caesare Lombroso's works on the subject.

"As long as I have to play these parts, I want to know as much about the psychology of such characters as possible," he explained.

Besides "Blondie Johnson," a First National picture which features Joan Blondell and Chester Morris, Jenkins has played crook roles in "The Last Mile," "I Am a Fugitive from a Chain Gang," "Blessed Event" and "Five Star Final" among others.

Despite Cold Blondell Worked in Rain Scene in "Blondie Johnson"

During the making of a rain sequence in "Blondie Johnson," Joan Blondell's latest First National picture, which opens at the Theatre on, she was taken ill with a severe cold. The director suggested that the rain sequences be postponed until she had recovered, but Joan insisted that the picture continue. "When I was cast I had to take whatever weather came. Why should I go temperamental?" she asked.

Touchy Toshia Mori

Toshia Mori, playing the role of a Chinese woman in the First National picture, "Blondie Johnson," which comes to the Theatre on, is of Japanese birth and proud of her ancestry. She flew into a rage when one of the players innocently asked her from what part of China she came.

"I play the part of a Chinese woman but I am no more Chink than you are," she declared.

In the picture she is a "pal" and partner in crime with Joan Blondell, who has the featured role with Chester Morris.

Novelty Box

Ran Out of Tears

During the making of her latest First National picture, "Blondie Johnson," now showing at the Theatre, Joan Blondell is called upon to shed tears in three sequences. She is able to cry almost at will, but during the making of one scene, four retakes had to be taken. Finally she objected.

"I'm almost out of tears," she complained. "I don't mind crying occasionally, but this continual rainfall is drying up the tear ducts. I won't have any tears left for my personal use if I keep on."

Director Ray Enright mercifully concluded the crying scenes for the day.

Country Stillness Kept Joan Blondell Awake

Joan Blondell, featured with Chester Morris in the First National picture, "Blondie Johnson," which opens at the Theatre on, has lived in the city so long, having been born and raised in New York, that she finds it difficult to sleep without noise. She now lives in a solitary house on the top of a hill overlooking Hollywood where her nearest neighbor is Peter the Hermit.

"The quietness actually keeps me awake," she said. "But I am beginning to get used to it."

Claire Dodd Wears Fancy Duds Only Before Camera

Claire Dodd, who plays the role of an actress in the First National picture, "Blondie Johnson," which is now showing at the Theatre, wears many stunning gowns in the picture, but off the screen she is usually seen in flannel trousers and soft shirt. Considered one of the best dressed women on the screen, Claire demands ease and comfort when dressed for the street or her home. Joan Blondell and Chester Morris play the leads in "Blondie Johnson."

Earle Foxe's Jury Plea in "Blondie Johnson" Brought Tears to Extra

Earle Foxe, playing the role of Scannell, a crooked attorney, in the First National production, "Blondie Johnson," which is now showing at the Theatre, and in which Joan Blondell and Chester Morris play the leads, became too enthusiastic in making a plea to the jury in a courtroom sequence. He was pleading for the life of a man accused of murder, and in delivering his jury address resorted to the use of heart-rending emotional words. In the middle of the scene the director, Ray Enright, yelled: "Cut! There is some kind of a noise back there among the spectators!" An amazed moving picture technical crew discovered an aged woman, an extra, sobbing over Foxe's plea.

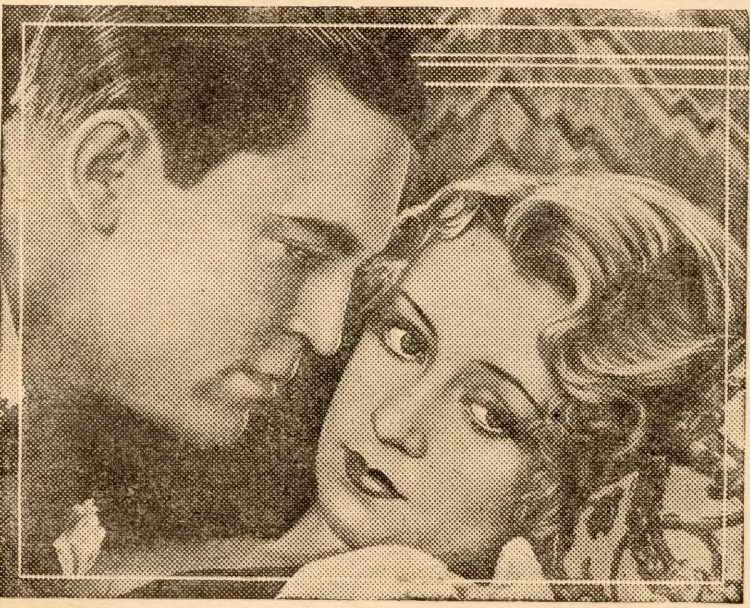
Claire Dodd at Home in "Blondie Johnson" Role

Claire Dodd, who plays an important role as a showgirl in "Blondie Johnson," a First National picture which opens at the Theatre on, is well qualified for such a role. She was sent from California to New York by Ziegfeld for an important role in the Broadway production "Smiles," reversing the Broadway to Hollywood route. It was her work in the screen version of Ziegfeld's "Whoopie" that won her the Broadway chance, rather than a part on Broadway which won a Hollywood opening. Joan Blondell and Chester Morris have the leading roles in "Blondie Johnson."

Joan Blondell Has New Nickname Pinned on Her

Joan Blondell, who enacts the title role in "Blondie Johnson," her latest First National picture which opens at the Theatre on, was continually referred to by the nickname of her part during the production. And now the name has stuck to her. Although a blonde in real life, she particularly dislikes the appellation. "I suppose just because I don't like it, it'll stick to me forever," she said.

IN "BLONDIE JOHNSON" AT REXY



Chester Morris and Joan Blondell are the stars of the Remy's new hit, "Blondie Johnson." The film provides the wise-cracking Joan with a role that, though still fraught with her usual peppery activity, contains numerous dramatic highlights.

Cut No. 8 Cut 30c Mat 10c

ADVANCE FEATURES

When Petticoats Rule

"Blondie Johnson," Latest in the Long Line of Ladies Who Have Held the Whip Hand Over the Gentlemen by Wit, Wiles or Wallop

By **HARRY LEE**

(Author of "High Company" and "The Little Poor Man")

FROM the beginnings of time the masculine portion of humanity has delighted in touting his superiority. He has dubbed his kind lord of creation, the sterner sex, the master mind! While the male bragged, the "more deadly of the species" simply laid low like Br'er Fox, awaiting the psychological moment to pounce. When she had her man under control, her next operation was to initiate him into the tyrannies of Petticoat Rule!

Petticoat Rule, according to popular opinion, was first instituted in Eden. According to a no less impressive authority than the *Talmud*, this is questionable. Lilith, so it seems, was an earlier girl friend of the first man. It was after Lilith, weary of the humdrum life, had departed unceremoniously for parts unknown, that Eve arrived, without bag or baggage, at once taking charge of the family budget.

Things went well, for a time at least, though the little woman did tire of Adam's frequent references to his operation. Her least desire became his law. It was after he had been presented with a one-way-ticket-for-two—the first eviction on record—that Adam uttered the world's most celebrated apology: "The woman did tempt me and I did eat!" Petticoat Rule!

Neither the Pharaohs nor the Caesars had anything on Cleopatra when it came to real makem-and-breakem tactics. When she was finished with an empire—or an emperor—not all the king's horses nor all the king's men could put 'em together again!

Cleo Ambitious Lady

An ambitious lady was Cleo! Aspirations as well as asps must be credited to her. Her real goal, for the time being, was to make her mark on the world. After making him, she got busy

breaking him. Mark Antony's last words, often attributed to another, were: "She was a bold bad woman, but she sure was darn good company!"

Take Salome, for instance, just another little girl trying to get ahead! History assures us that she did get a head—if rather to the discomfort of the long-haired reformer who criticized her veils. If she danced at Herod's bidding, he also danced at hers. He is said to have called her the Court Cut-Up!

Socrates, though he remained serene through the sharp-tongued Petticoat Rule of Xantippe, did get bald. "Grass never grows on a busy street!" he often remarked, laconically.

Delilah was determined to put her family back into power! Power became her fetish! Time hung heavy on her scissors. She decided to take a short-cut to power. If it did mean a close shave to Samson, little cared the wily go-gettress!

Lady Macbeth was no piker at Petticoat Rule! Her red-handed hubby is said to have overheard her notorious exclamation: "Out, damned spot!" It is reported, though not on too dependable authority, that he remarked, sotto voce, that he wished his queen would get out of the "damned spot!"

herself—wished that she had vamoosed!

SPECIAL PUBLICITY ART

She's "Blondie Johnson"



It's a new Joan Blondell the Strand's offering this week! The picture is "Blondie Johnson" and—here's the surprise—the usual jolly Joan is a hard-as-nails shoot-and-never-miss gun gal. You'll recognize her lovable smile and snappy wise-crack—but you'll also discover a more dramatic Joan; and you've our word that you'll love her more than ever! Chester Morris is in the picture, too!

Cut No. 10 Cut 30c Mat 10c

before she put him on such a "damned spot." But what could the poor boy do?

Everybody in the world knows how the stories of Scheherazade made the Sultan sit up and take nourishment. The wily lady, by simply using her own head—saved the heads of a thousand and one veiled sisters of the seraglio. Did the Sultan ever dream that he was the slave of Petticoat Rule! Allah forbid!

Red-headed Nell Gwyn began by selling oranges before the old Drury Lane Theatre, and ended by selling herself to Charles II!

Baby Doe, blonde menace of the mining camps, ruled the Silver King with so high a hand that he gave his wife the Grand Rush—and was proud of himself for doing it!

But the high cockalorum of Petticoat Rules—was "Blondie" Johnson, of more or less blessed memory!

"Blondie Johnson"

Blondie Johnson's sensational life story has at last been brought to the screen by the producers of "Silver Dollar," "20,000 Years in Sing Sing," "I Am a Fugitive," and so many other recent hits. Joan Blondell, pretty, pert and peppery, appears in the title role—queening it over the shadowy hideaways of racketeering, with a verve which makes her worthy of the title "Female Public Enemy Number One!"

Blondie Johnson, bereft of all her people, during a poverty-stricken childhood, in due time ties up with one "Curley" Jones, for the purpose of putting herself over in a big way. She becomes all powerful, is the best-dressed queen of the underworld—but—you must see "Blondie Johnson," which comes to the . . . Theatre . . . next! It is different—daring—and amazingly human!

Others in the big cast are Chester Morris, Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Joe Cawthorne, Sterling Holloway, Olin Howland, Arthur Vincent, Donald Kirke, Tom Kennedy, Sam Godfrey and Toshia Mori. The expert direction is by Ray Enright.

Blondie Johnson—past mistress of Petticoat Rule! You'll love her and hate her! She'll be at the Strand . . . next.

Joan Blondell, Screen's Most Courageous Star

Because "Blondie Johnson" Role Is Based Upon Life, She's Not Afraid to Put Own Sex on "Spot"

By **Carlisle Jones**

A HUNDRED years or more from now, when serious historians begin to piece together the picture of our modern times they will give particular thanks to four people, James Cagney, Edward G. Robinson, Paul Muni and Joan Blondell.

These young players, more than any others, are supplying future generations with the true picture of our own hectic current problems by their work on the talking screen.

Those future writers may call this the age of rackets, the years of civilization. Back of every gang, involved in every racket, side by side with every "master mind" of crime there is, and has always been, a woman; not the "gun molls" or the "baby faces," but the women with wits and a will to "get theirs" by fair means or foul.

Bob-haired bandits, blonde confidence women, soft voiced, law-breaking sirens, beer baronesses gangsterettes, racketeerettes, come and go in the newspaper headlines. Only Joan Blondell has made them live on the screen. With "Blondie Johnson" she takes her rightful place in the limited gallery of players who are making the jobs of future historians easy.

Although Joan Blondell has never robbed a bank, nor pulled the trigger on a sawed-off shotgun, she is admirably suited to such roles as that she plays in "Blondie Johnson." She has courage and she delights in doing what most women on the screen feel endangers their "appeal." She can be hard as nails, rough of speech, cold as steel and yet never lose the feminine quality in a characterization. She is not afraid of anybody or anything, either in truth or in pictures.

Women Always Involved

Yet women have been the motivating power behind much of the crime and lawlessness which has made the past decade a smudge on the face

to picture her as getting ahead in a gang. That she chose a more difficult road—against much harder competition and succeeded in Hollywood instead of in a metropolitan city—is all to her credit. She has the required wits and the necessary will and she would have succeeded anywhere—in any business.

Strong willed women have ruled many "rackets" in the world's history. Their prototypes rule, even now, in various vice-ridden cities of America and the world. For the public to close its eyes and say this is not so is a poor way of remedying the condition. "Blondie Johnson" is a slice of life, rough, tough and bitter life, but true in every one of its amazing revelations. Only Blondell could bring it to the screen and make it live for the future.

Required Courage to Film

The courage of the producing company, First National Pictures, in filming "Blondie Johnson" is second only to that displayed by Miss Blondell in agreeing to play such a role. An ostrich-minded public does not always like to have its head jerked out of the concealing sands to face an unpleasant though entertaining truth. But once its eyes were focused on "The Public Enemy," or "Little Caesar," or, more recently, on "Scarface," it found them unusual, daring enough to overcome all preconceived objections. First National believed "Blondie Johnson" would be equally acceptable, once that same public had been jarred out of its lethargy and awakened to the power of its subject and presentation.

With Chester Morris, another earnest actor who may, with this and future pictures, earn early admission to the charmed circle of picture racketeers, Joan Blondell and First National studios tackled a story others had contemplated and dared not try.

"Why shouldn't I play such a role?" Joan demanded, early in the production of "Blondie Johnson." "The most notorious underworld character in Hollywood is a woman. I am told, I think reliably, that the biggest speakeasy on Santa Monica boulevard is half owned and altogether managed by a good looking blonde girl.

"That's the way it is here and everywhere. And that's the way it is in 'Blondie Johnson,' too!"

Joan Blondell Turns Tables On Men in Her Latest Film

IN her long list of screen successes Joan Blondell has invariably been ruled by men. She's been slapped and cheated—often she's been the sacrificing girl who lets "her man" go to another—but throughout the string of pictures in which she has appeared, a man has dominated her.

Now along comes "Blondie Johnson," a First National picture which comes to the . . . Theatre with Joan in the leading feminine role. As "Blondie Johnson" Joan not only refuses to allow the male to govern her, but she rules that species with a hand of iron.

In "The Crowd Roars" she had no end of difficulty with her sweetie—in "Big City Blues" she sent away the one she loved because she knew he'd be better off without her, but in "Blondie Johnson" she steps in—most decidedly—and takes charge of the situation!

Enacting the role of a girl who has been treated unkindly by fate, she battles her way to the leadership of a powerful gang. She (Joan) likes the role immensely.

"It's different," she says, "and the idea of a girl controlling a big-city gang isn't the least implausible. When I was first given the script I thought immediately of a case that interested me considerably a few years ago. The wife of a big racketeer in an Eastern city knew all his business affairs and when he died, 'on the field of battle,' so to speak, she carried on without a pause.

"Later it developed that the woman, all along, had been the brains behind the gang, and took active charge when her husband left the world so suddenly. I rather enjoy imagining myself as 'Blondie Johnson.' If the role makes me appear callous and hard-boiled, it also reveals me as possessed of a nimble, quick-thinking brain.

"So many women have suggested that I play a role in which I get the best of the men that perhaps this will satisfy them."

Chester Morris plays the role of the confidence worker whom she elevates to leadership in his "chosen vocation," and she pulls him off the pedestal when he becomes too swelled with his own importance. In this picture she makes 'em and breaks 'em.

Others in the cast include Allen Jenkins, Earle Foxe, Claire Dodd, Mae Busch, Joe Cawthorne and Toshia Mori. The screen play is by Earl Baldwin and the direction by Ray Enright.

Stories in this section can be used for current publicity with a change in tense and playdate.

CURRENT FEATURES

Pity Pretty Joan Blondell; Studio Has Her Doll Up

Pretty Star Hates Getting Dressed Up, Yet Is Compelled by Latest Role to Make 16 Changes

THEY'VE got Joan Blondell "dolloed up" in her latest First National picture, "Blondie Johnson," and if you know Joan, you know that's something to write home about.

Joan hates clothes. It's a feeling she was born with, and curiously, her career in the movies has catered to that aversion. In the past year she has played a nurse, a girl detective, a stenographer, a newspaper reporter of the "sob-sister" variety, a "down-and-outer," and several not-too-successful chorus girls with ideals instead of ideas. No smart clothes for this sisterhood, and Joan, perversely feminine, revelled in the continued lack of feminine frills accompanying her roles.

"Blonde Johnson," now playing at the . . . Theatre on . . . , changes the old order. In this film, Joan plays a girl racketeer, driven to make money and still more money by the memories of her poverty-stricken childhood. Such a character naturally would run to flocks of pretty clothes because she had lacked them while

growing up. Result: Joan Blondell, for the first time in her career, fell heir to sixteen changes of wardrobe in a single picture!

Studio Designer Orry-Kelly, after a conference with Director Ray Enright and Mrs. N'Was MacKenzie, head of the studio seamstresses, got out his sketchbooks, pencils and paints, and created sixteen lovely gowns all to Joan's measurements.

Now, for the first time in more than a year, when the popular blonde actress' fans see her on the screen,

they will see her as a fashion plate as well as a talented actress. They will see her in black velvet and ermine; in brown velvet and blue fox; in tiny tilted hats with the smartest of veils; in peach satin negligees; and in cunning sports frocks of plaid wools with bright suede jackets.

Clothes Unimportant

But Joan still hates clothes. She's glad, more or less, of an opportunity to show that she can wear them as smartly as anyone else, but she can't quite hide a secret longing that her next picture will give her fewer evening gowns and more pajamas.

"They're just not important to her," Studio Designer Orry-Kelly says ruefully. "She expected to come into the studio in a rush and have all of her dresses for the whole picture fitted in ten minutes. And, oh, how she fidgeted!"

But why does Joan hate clothes? Nobody knows, exactly, and Joan herself least of all. Perhaps it's a throw-back to the days when the wise-cracking little actress was a vaudeville troupier, and an extensive wardrobe meant just one more burden to be lugged around in a suitcase. Or perhaps it goes even farther back, to the days of her early girlhood when she was inclined to be just a bit roly-

poly, and envied the svelte charms of her more slender schoolmates.

Now, however, Joan's figure is decidedly better than the average, with just enough of the lovely curves necessary to carry off the fitted frocks of the present fashion. And still the aversion continues. Give her a sweater and skirt, or better still, a pair of slacks, and she's perfectly satisfied.

"I truly don't think I'm the type to be a clothes horse," she says, and means it. "When I was in high school, I did go through a stage of wanting to dress up all the time and go to parties, but I just did it because the other girls did, and I thought you had to to be popular. Now I've learned that it pays to be myself at all times—and my idea of my real self doesn't include going after any 'best-dressed women' titles. I'm far happier out-of-doors, in lounging clothes or hiking togs."

Stars Without Gowns

Joan's start in pictures, you may remember, also happened to throw her in the company of two other actresses who agreed with the newcomer and backed her up. They were Dorothy Mackaill and Barbara Stanwyck, who also can take their wardrobes ready-made or leave them alone. Joan, in "The Office Wife" and "Illicit," wore the clothes that were given

her and said little, but made a private little resolution of her own that since these famous girls had already proved that clothes do not make the actress, she would follow in their footsteps whenever possible—sartorially speaking only, of course.

There have followed for Joan two years of successful pictures, in which she did win for herself stardom without having to compromise on the clothes question. Her smart frocks, during all of that time, would not have been numerous enough to outfit Kay Francis or Ruth Chatterton for a single picture. And it is a matter of great personal satisfaction to Joan to remember that her great personal success has been built on other, more solid, things.

Joan as "Blondie Johnson," with her sixteen gorgeous gowns, is a rival of Kay Francis, Constance Bennett and Lilyan Tashman, and she does herself proud. But if she has her way, it won't happen again!

Chester Morris, Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch and Joe Cawthorne are in the cast with Miss Blondell in this picture of a girl gang leader who has a glamorous career until tripped by the police. The screen play is by Earl Baldwin and the direction by Ray Enright.

Claire Dodd, Is Hollywood's Long Distance Sleep Queen

Unless She Gets 12 Hours' Rest Nightly Vamp in "Blondie Johnson" Feels She's Been Cheated

WILLIAM SHAKESPEARE, Sancho Panza and Claire Dodd have at least one thing in common—they are all firm believers in the virtue of sleep.

With the Bard, of course, it may have been nothing but a wise philosophy expressed in matchless verse. We have no means of knowing whether the playwright-producer of Elizabethan England practiced what he preached or simply preached it.

But the good Sancho Panza was a notorious sleeper, often to the complete disgust of Don Quixote.

And, in 1933, Claire Dodd, the pretty blonde vamp of "Blondie Johnson," a First National picture now showing at the . . . Theatre, is, beyond doubt, the champion sleeper of Hollywood.

When Claire sleeps, she sleeps! And a good night's sleep means a lot more sleep to her than it does to the average conscientious sleeper. People who think eight hours is a full measure of a night's sleep are pikers compared with Miss Dodd.

Nothing less than twelve hours a night will satisfy her. Anything less than twelve hours is a makeshift, not to be thought of or tolerated except under the pressure of picture work. And even then, Claire will make any social sacrifice necessary to get in as many of the twelve hours per night as her professional obligations will permit.

Glutton for Sleep

"I've always been a glutton for sleep," smiled the tall, graceful, perfectly poised blonde while the head cameraman was working out the intricate details of lighting a new set-up on the First National stage where "Blondie Johnson" was being produced. Claire is a vivid contrast to Joan Blondell, star of the production. "Ever since I was a child, I've been angelic about going to bed at night. My parents never had the bedtime arguments with me that so many fathers and mothers have. Most of the time I proposed going to bed myself.

"And today, I'll give up anything or stay home from any affair to get in my twelve hours a night.

"Yes, I know the old piece of doggerel," she added with a twinkle in her eyes, "the one about 'seven hours for a man, eight hours for a woman,

nine hours for a child, ten hours for a fool.'"

"I can't imagine to what category you'd consign me, on the basis of twelve hours' sleep a night. I hope it won't be too disgraceful—but no matter what it is, I'm afraid I'll have to keep on doing as I always have done."

One doesn't have to watch Claire Dodd long to become convinced that she is a living advertisement for the merits of her policy.

Teems With Health

There is a clean, vivid health about her; a tireless, sure grace in every movement and a sense of reserve energy and power in whatever she does, that comes from sound living—and lots of sleep.

Don't make the mistake, either, of imagining that this predilection for sleep in Claire Dodd is an indication of a lazy, hothouse attitude toward life in general.

If you think there's anything of the orchid in Claire's disposition, you should see her at her favorite sport—deep-sea fishing.

Besides her role in "Blondie Johnson," Miss Dodd has given an excellent account of herself in such other Warner-First National productions as "Lawyer Man," "Parachute Jumper," "Hard To Handle," "Match King" and "Man Wanted."

In "Blondie Johnson," Miss Dodd plays the part of a stage actress and a rival of Miss Blondell for the affections of a gangster, a role taken by Chester Morris. Others in the cast include Allen Jenkins, Earle Foxe, Mae Busch and Toshia Mori.

The screen play, by Earl Baldwin, is a melodramatic story in which Joan Blondell, as the hardboiled "Blondie Johnson," rules her world with an iron hand. The picture was directed by Ray Enright.

What Do the Stars Eat?

Hollywood, Calif.—After you have read every item on the restaurant menu and are still undecided what to order, what is your favorite standby that you can relish at any and all times? Maybe the following list

of preferences of Warner Bros.-First National stars and featured players in the way of food will give you an idea:

William Powell
Strawberry shortcake

Edward G. Robinson
Fruit of any kind

Joe E. Brown
Fried chicken and plenty of it

Joan Blondell
Chop suey

Richard Barthelmess
Mexican food

Barbara Stanwyck
Rare roast beef and baked potatoes, or spare ribs and sauerkraut

Aline MacMahon
Fancy dishes

Dick Powell
Ham and eggs

Alice Jans
Ham and eggs

Glenda Farrell
Lamb chops and baked potatoes

Helen Mann
Salads of all kinds

Preston Foster
Pigs' knuckles, potatoes, eggs, made into a hash

Eleanor Holm
Milk

Guy Kibbee
Fish—any kind

Ginger Rogers
Fruit jello

Lyle Talbot
Filet of sole

Sheila Terry
Mashed potatoes

Helen Vinson
Maine lobster

No Artificial Aid Needed to Make Joan Blondell Weep

Star of "Blondie Johnson" Scorns Glycerine, Onions or Lotions When Director Orders Tears

IN the sad business of weeping before the camera Joan Blondell has it all over her more sober sisters of the cinema. They resort to glycerine drops, stinging lotions for the eyes and even, at times, to the lowly onion to generate their screen tears. All except Miss Blondell.

Joan will use none of these subterfuges. When the time comes for her to cry in a picture she just simply cries and the glycerine bottle, the camphor spray and the restaurant onion are never called upon to double for real emotion.

In her latest First National picture, "Blondie Johnson," in which she is featured with Chester Morris and currently at the . . . Theatre on . . . , Miss Blondell is called upon to weep for the camera on three separate occasions. Two of these are moments of real, unsuppressed emotion and the third is in a scene in which she sheds crocodile tears for the benefit of a jury. There was a fine distinction there but Joan supplied the real article for all three scenes.

Her Secret

Just how she does it is her secret. Half seriously she suggests that it may be because she enjoyed a peculiarly happy childhood and was denied a child's usual share of tears then, leaving her with an abundant and ready-to-tap supply at all times now. James Cagney, Joan's co-star in many pictures, confessed once that for highly emotional scenes he found himself unconsciously recalling the circumstances of a family tragedy which automatically keyed him to a point where tears started naturally.

To a suggestion that she might, perhaps, rely on some similar method for her screen tears, Joan refused to commit herself.

"Don't believe all you hear," she said. "Suppose you guess."

The guess is that Joan's tears come from a different source altogether. Under that wise-cracking, brittle exterior, Joan Blondell is a strangely emotional young person, amazingly feminine and sympathetic. She relies upon a woman's prerogative of weeping as easily as she laughs—and she laughs a great deal.

It is enough, apparently, that the

story requires her to weep. She is sincere enough in her roles to really feel the emotions of the character she plays. In "Blondie Johnson" she cries once over the death of her mother. At another time she weeps over her love, a victim of her own mistaken loyalty to her associates. Joan is admittedly in love. That situation comes close enough home to real life to seem real when she plays it.

Even Fooled a Judge

False weeping for the benefit of a jury she has been hired to impress was a bigger order on Joan's supply of tears. It is on record, however, that a year or so ago, when the effervescent Joan faced a severe looking judge to plead guilty to a third speeding charge she shed big tears and got off with a minimum sentence.

Perhaps she just repeated that performance for the picture judge in "Blondie Johnson."

In "Blondie Johnson," Miss Blondell appears in a new role, that of a beautiful and brilliant leader of a band of lawbreakers whom she rules with an iron hand. She is ruthless, cold and hardboiled until the end, at which time she discovers that not all the wealth or power she has gained can take the place of love.

It is a thrilling and dynamic picture, with powerful dramatic and emotional scenes, tempered by snappy dialogue and humorous situations. There is a strong supporting cast which includes Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Joe Cawthorne, Sterling Holloway, Olin Howland and Toshia Mori.

The screen play is by Earl Baldwin and the direction by Ray Enright.

ADS THAT SOCK HOME THE BIG B. O. BLONDELL ROLE



Here she is - MISS PUBLIC ENEMY No. 1!

Keep your eye on your pocket-book and your hands to yourself! She's out for what she can get—and she doesn't mind how she gets it! She plays the game by men's rules but she plays it with a woman's weapons — and you haven't got a chance!



JOAN BLONDELL
and
CHESTER MORRIS

"Blondie Johnson"
STRAND

Again First National snaps the world to attention with a story that no one else dared tell!

Cut No. 16 Cut 60c Mat 15c
303 LINES



Here she is - MISS PUBLIC ENEMY No. 1!

Keep your eye on your pocket-book and your hands to yourself! She's out for what she can get—and she doesn't mind how she gets it! She plays the game by men's rules but she plays it with a woman's weapons — and you haven't got a chance!



JOAN BLONDELL
and
CHESTER MORRIS

"Blondie Johnson"
STRAND

Again First National snaps the world to attention with a story that no one else dared tell!

Cut No. 18 Cut 40c Mat 10c
132 LINES



HER HEART WAS ICE-
but it was buried in a woman's breast!

See what happens when the biggest shot in gangdom tries to muscle in on a girl who is too "wise" to kiss for keeps!

CHESTER MORRIS
and **JOAN BLONDELL**

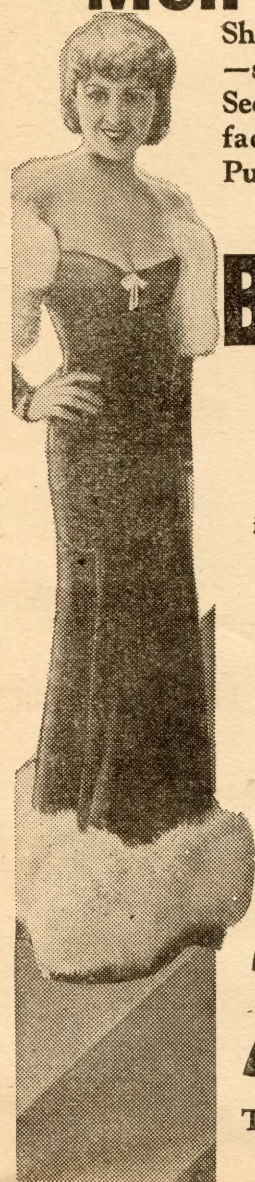
"Blondie Johnson"
A First National Hit



STRAND

Cut No. 13 Cut 40c Mat 10c
146 LINES

**Heaven made her Beautiful—
Want made her Daring—
Men made her Ruthless!**



She was never given a chance
—so she decided to *take chances!*
See what happens when a baby-
faced blonde becomes Miss
Public Enemy No. 1!

**JOAN
BLONDELL**
and **CHESTER
MORRIS**

in another First National Hit!



"Blondie Johnson"
The girl who Set Hell's
Kitchen on Fire!

**FRIDAY
STRAND**

Cut No. 15 Cut 60c Mat 15c
309 LINES



She's Out
to Make
Good
in the
Worst
Way!

**JOAN
BLONDELL**
and **CHESTER
MORRIS**

in
**"Blondie
Johnson"**
STRAND

Cut No. 22 Cut 20c Mat 5c
94 LINES

SHE PUT HER OWN MAN ON THE SPOT!

Sent him to his death while her kisses still burned . . .
Laughed when the guns blazed in his face . . .
Then found her heart of ice was buried in a woman's breast!



**CHESTER MORRIS
and
JOAN BLONDELL**

in
"Blondie Johnson"
and a big cast of First
National favorites!
STRAND

Cut No. 17 Cut 40c Mat 10c
156 LINES

CATCHLINES FOR LOBBY AND MARQUEE

The blonde menace of a dozen great hits as Miss
Public Enemy No. 1!

She knew that most men have a price—and every
man a weakness!

She put her own man on the spot!

The girl who set Hell's Kitchen on fire!

She *shot* her way into the best court rooms—and *wept*
her way out!

Heaven made her beautiful! . . . Want made her dar-
ing! . . . Men made her ruthless!

Her heart was ice—but it was buried in a woman's
breast!

She was too wise to kiss for keeps!

Out to make *good* in the *worst* way!

A baby-faced blonde becomes Miss Public Enemy
No. 1!

ADS THAT SELL ROMANCE AND FAST ADVENTURE



**"If Lead Isn't
Hot Enough --
Feed 'em Kisses!"**

Hard as nails with a heart of
ice, she knew that most men have a
price—and every man has a weakness!

The blonde menace of a dozen great hits
is now Miss Public Enemy No. 1! See her as

"Blondie Johnson"

Starring
CHESTER MORRIS
and
JOAN BLONDELL

A First National Picture

STRAND



Cut No. 19 Cut 80c Mat 20c
448 LINES



**"If Lead Isn't
Hot Enough --
Feed 'em Kisses!"**

Hard as nails with a heart of
ice, she knew that most men have a
price—and every man has a weakness!

The blonde menace of a dozen great hits
is now Miss Public Enemy No. 1! See her as

"Blondie Johnson"

Starring
CHESTER MORRIS
and
JOAN BLONDELL

A First National Picture

STRAND

Cut No. 20 Cut 40c Mat 10c
110 LINES



**HER KISS WAS FIRE . . .
HER HEART WAS ICE!**

The blonde menace of a dozen great
hits becomes Miss Public Enemy No. 1

**JOAN
BLONDELL**
and **CHESTER
MORRIS**

**"Blondie
Johnson"**

A First National Picture

Cut No. 29 Cut 40c Mat 10c
92 LINES

STRAND



**She SHOT Her Way Into
Our BEST Courtrooms—
and WEPT Her Way Out!**
See this bobbed-haired "Little Caesar"
who skyrocketed to the top of gangdom
with a gun in her fist and great big tears
in her baby-blue eyes!

JOAN BLONDELL
and
CHESTER MORRIS
in
"Blondie Johnson"
A First National Hit!

Cut No. 23 Cut 40c Mat 10c
192 LINES

STRAND



**She SHOT Her Way Into
Our BEST Courtrooms—
and WEPT Her Way Out!**
JOAN BLONDELL
and
CHESTER MORRIS
in
"Blondie Johnson"
A First National Hit!

Cut No. 21 Cut 20c Mat 5c
70 LINES

STRAND



**SHE PUT HER OWN
MAN ON THE SPOT!**
The story of
Miss Public Enemy No. 1
CHESTER MORRIS
JOAN BLONDELL
"Blondie Johnson"
With big cast of First National Favorites

Cut No. 14 Cut 20c Mat 5c
55 LINES

JOAN BLONDELL
and
CHESTER MORRIS
in
"Blondie Johnson"
A First National Hit!

Cut No. 12 Cut 40c Mat 10c
56 LINES

JOAN BLONDELL
and
CHESTER MORRIS
in
"Blondie Johnson"

Cut No. 9 Cut 20c Mat 5c
15 LINES

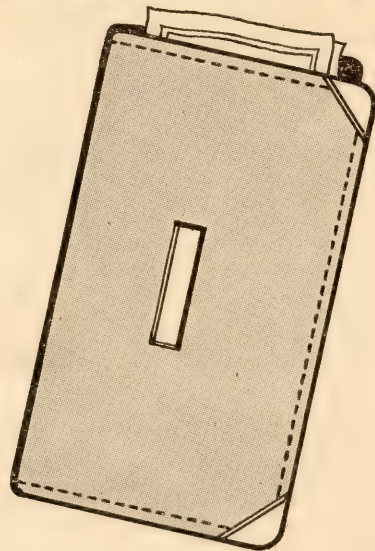
JOAN BLONDELL
and
CHESTER MORRIS
in
"Blondie Johnson"
STRAND

Cut No. 28 Cut 40c Mat 10c
56 LINES

JOAN BLONDELL
and
CHESTER MORRIS
in
"Blondie Johnson"

Cut No. 11 Cut 20c Mat 5c
15 LINES

SPECIAL NOVELTY



The throwaway illustrated ties in perfectly with the theme of the picture. Made up in the form of a bill-fold with a note in it which reads:

"OF COURSE IT'S EMPTY"
"Blondie Johnson" has already been through this wallet. . . . Get a line on how she works in 'Blondie Johnson,' starring Joan Blondell."

The wallet has been designed along the lines of a real money container. Printed on a cardboard stock which has the appearance of leather, it will prove very effective. Order direct from

Economy Novelty Company
239 West 39th Street
New York City

PRICES:

1,000.....	\$6.50
3,000.....	6.00 per M
5,000.....	5.50 per M
10,000.....	5.00 per M

Complete with Theatre and Playdate

BIG-TIME EXPLOITATION

STUNT OF THE WEEK

Use Joan Blondell Role to Promote Paper Contest for Public Benefactress No. 1

Every town can boast of any number of women in the public eye who easily rate as benefactresses in the community. The press is ever glad of the opportunity to sing their praises upon every possible occasion. Therefore, the following contest idea presented in this light should find a ready acceptance from your newspaper. "Blondie Johnson" plays up a young woman as "The Female Public Enemy No. 1." The object of the contest is to contrast this situation with an effort to determine the local "Benefactress Number One." The initial publicity story as given here is self-explanatory and outlines the operation of the contest in detail.

Publicity Story

News-Strand Theatre Seek Public Benefactress No. 1

"Blondie Johnson," The Strand's Public Enemy No. 1, Inspires News Offer in Striking Contrast

NEWSPAPER headlines are so overcrowded these days with lurid tales of females, rated appropriately as "public enemies," that the News has decided it's about time our Public Benefactresses be given honorable mention in its headlines.

"Blondie Johnson," notorious screen character, a role essayed by Joan Blondell in the forthcoming First National picture scheduled for the Strand next week, is publicized as the "Female Public Enemy Number One." Such characters in real life naturally rate as public enemies when their exploits startle the nation by their

audacity. In direct contrast, the self-sacrificing and noble achievements of any number of their highly respected sisters often fail to receive even casual mention upon an obscure newspaper page.

This regrettable fact has prompted the News to sponsor a highly diverting contest in which our readers can get the names of that splendid army of truly deserving feminine personages into the news spotlight. Therefore we ask you to name from among your local women the person you think should be designated as "Public Benefactress No. 1."

Write, in not over 100 words, the reason you present the name of some local woman for that honor. The person you name may have achieved fame in some field of endeavor which has brought credit to our city. She may have contributed something of inestimable value to the arts, played a prominent part in welfare work or given generously to charity.

The following prizes are offered for the best letters received in this contest.

NOTE: For your second day and succeeding stories, repeat the contest details and each day publish one or two of the best letters received. Whenever possible include a cut of the "Benefactress" covered in contestant's letter.

BLONDE BEAUTY CONTEST THRU BEAUTY PARLORS

Two angles supply the appropriateness of a "Blonde Beauty Contest" in connection with this attraction, the title of the picture, and Joan Blondell, the feminine star.

This also gives an opportunity to tie in one or more leading beauty shop establishments. First of all, the shops tied in are to prepare the contestants for the stage presentation. Second, they furnish a prize of a course of beauty treatments to the winner.

Announce through every medium at your command that you are sponsoring a contest to determine ("Akron's) Most Beautiful Blonde." Tie in the fact that the screen's most beautiful blonde, Joan Blondell, was selected for the role of "Blondie Johnson" because of this.

Other merchants can be tied in as donors of prizes, such as articles of feminine attire, luggage, perfumes, articles of feminine adornment, jewelry, etc., etc.

You should have at least a week to work up the contest, ten days would be better. Reserve a special display section of your lobby for the exhibition of photos of contestants. Here is a chance to tie in a photographer. In return for the valuable publicity and advertising he gains, he is to make an especially low rate for photographs of all contestants. In the publicity stories carried on the contest pictures of some of the girls entered should be run.

Telephone Stunt

Engage the services of two or more girls with pleasing "telephone" voices to call up the telephone subscribers listed under male names. As soon as they get a response they should give the following message. Two versions are given, one when a masculine voice answers and the other when a feminine voice responds.

"Hello, dear, this is Blondie Johnson. I've just time to ask you to meet me at the Strand Theatre at eight Monday night."

In answering a feminine response the girl says, "Will you please tell (name of male subscriber) to meet Blondie Johnson at the Strand Theatre Monday night at eight?"

The moment the message is delivered, the 'phone girl should hang up and leave the recipient of the message surprised and puzzled. With hundreds of these calls going out, the stunt will soon have everyone talking about "Blondie Johnson" and the mysterious 'phone calls.

Naturally, when delivering the message, the day on which picture opens should be used when "Monday" will not apply.

Street Ballyhoo

Here is a stunt that if properly operated will set the whole town talking and in many cases ring in for publicity stories as well. Engage a taxicab which when windows are down will bring to view the maximum of the interior. Place in a sitting posture on the rear seat a fully dressed feminine figure with blonde hair. To accentuate the blonde idea the figure should be hatless. The figure should be so placed that the right "arm" is extended toward middle of driver's back. In the hand of figure a con-

vincing facsimile of an automobile should be placed so that muzzle comes within a few inches of driver's back. The driver with cap pulled low cruises slowly around the part of town where traffic is heaviest, being sure to halt as long as possible on each traffic stop. A small banner on rear of cab or disc inside tire cover should carry the following message:

**BLONDIE JOHNSON
makes all men do her
bidding. Now playing
STRAND THEATRE**

Stills for Store Window Display

There are several stills on "Blondie Johnson" which can be logically applied as tie-up units for window displays. These illustrative features together with suitable tie-up copy incorporated on a panel upon which the stills are mounted, are welcomed by live-wire merchants who are always anxious to increase the "draw" of their window displays.

And for the theatre, the use of tie-up stills supplies a "shot" for the show that ordinarily would not be available.

Here are the still numbers with type of stores to solicit for displays. If your exchange cannot supply you with any of the specific stills, you can obtain them from Still Department, Warner Bros. Pictures, Inc., 321 West 44th Street, New York, N. Y.

CIGAR STORES
Stills B.J. 12 and 13

FURRIERS
Stills B.J. 29-32-33-53-91-98

TAILORS
Stills B.J. 81 and 84

BEAUTY SHOPS
Stills B.J. 99-100-101

Joan Blondell's Role Suggests Excellent Newspaper Contest

The complete domination of Blondie Johnson over her male associates and her ability to outwit the cleverest of them, presents a splendid newspaper contest angle. Using as a basis for this contest the question, "DO BLONDES HOLD A GREATER SWAY OVER MEN THAN OTHERS?" the offer of prizes, guest tickets or both is made for the best answers pro and con sent in by newspaper readers.

The announcement story for cooperating newspaper as furnished here outlines the contest and operating plan in detail.

Publicity Story

Do Blondes Hold a Greater Sway Over Men Than Others?

Joan Blondell, as "Blondie Johnson," Says "Yes"; News Offering 20 Guest Tickets to Strand for Best Letters on This Burning Question

BOTH the ayes and blondes seem to have it as far as the tensely dramatic screen offering, "Blondie Johnson," is concerned. There is of course no question that the "eyes" have it when it comes to Joan Blondell, the feminine star of this Strand attraction which opens at that theatre . . . But many are going to ask why does the story play up BLONDES as the dominant ones of their sex? You will ask perhaps, does the photoplay, "Blondie Johnson," reveal true facts when it shows that a blonde can excel in anything she undertakes, dominates as a leader of her asso-

ciates both male and female, in fact has a decided "edge" on her sisters with less fair tresses?

Does history point to a greater percentage of blondes in high places and a dominant figure in the affairs of men? From your own observation, do blondes hold a balance of feminine power in business, love or even criminal activities? Do blondes seem to hold certain requisites for gaining power? Are they better "vamps" or is it just a natural trait whereby they can sway humans?

Our readers are invited to render their opinion on this burning question, "Do Blondes Hold the Greater Sway Over Men." Write your answer in not over 150 words and address to

EDITOR care the News. You may win one of the worth-while prizes listed below.

(List Prizes Here)

In addition twenty pairs of Guest Tickets to see that nationally talked about screen play, "Blondie Johnson," starring Joan Blondell and Chester Morris at the Strand Next week, will be awarded the twenty next best answers.

Get your contest letters in in the editor's desk before midnight . . . Let's get the lowdown on the asserted superior achievements of blondes of the feminine gender. We may deem your letter good enough to publish. So get busy NOW.

NOTE: For your second day and succeeding publicity stories, renew the offer of prizes and publish one or two of the best letters received. At end of contest segregate the best letters received during contest period and award the prizes accordingly. If possible see that a scene or star cut is published with each day's story.

COMPLETE TEASER CAMPAIGN

The following copy is suitable for snipes, window and tack cards, throw-aways or "scatter ads" in your newspaper. Start this campaign before the regular announcements of picture engagement are made. Make no mention of theatre to preserve the teaser angle.

**HEY FELLERS!
JOIN THE PROTECTIVE
ASSOCIATION AGAINST
BLONDES BEFORE
"BLONDIE JOHNSON"
COMES TO TOWN**

Here is another teaser angle. A sequence of "Blondie Johnson" reveals the tactics of a group of racketeers who work the old "protection" game on respectable merchants in the guise of selling them "Fraud Insurance." The following copy can be used to advantage either for cards to be distributed throughout the business and shopping section of town or spotted on some page of your newspaper other than on amusement section.

**TAKE A FRIENDLY TIP!
Dig down when my men
come around to sell you
FRAUD INSURANCE
'Nuff Said
BLONDIE JOHNSON**

PLANT THIS RADIO SKETCH

5-MINUTE RADIO FEATURE WITH *JUST ENOUGH HIGH LIGHTS* FROM THE PICTURE TO WHET THE FANS' APPETITES

That this sketch is of real fan interest will be recognized by any live-wire studio director, who will use it gladly as a sustaining feature during unsold time, to widen his circle of listeners-in. If you are already taking time on the air to advertise your shows, this prepared playlet will prove excellent material. If there is an amateur dramatic society in your town, the mem-

bers will be only too pleased to put it on; if not, members of the studio staff, or possibly of your own force, may do the piece. You will, of course, see that the radio-time used for the sketch does not interfere with your theatre-time. Plant this one and watch gratifying results.

(FOUR CHARACTERS: BLONDIE, WELFARE MAN, LAWYER, PRIEST)

FIVE-MINUTE RADIO DRAMATIZATION OF "BLONDIE JOHNSON"

Station Routine Announcement—followed by:

ANNOUNCER: It is our good fortune to be able to present for your entertainment a few of the introductory highlights in one of the season's outstanding sensations, "Blondie Johnson," the First National production which opens at the Strand Theatre . . . next—and co-starring Joan Blondell and Chester Morris. The supporting cast includes such favorites as Claire Dodd, Arthur Vinton, Allen Jenkins, Olin Howland, Earle Foxe, Mae Busch, Joe Cawthorne, Sterling Holloway, Sam Godfrey, Toshia Mori, Donald Kirke, Tom Kennedy and Tom Wilson. Joan Blondell, whose pert prettiness and genius of character, have made her known and loved wherever pictures are shown—gives her most brilliant characterization as Blondie Johnson—one of those creatures of circumstance—who decides to use her beauty to make men bow to her will. If Blondie Johnson finally merits the condemnation of society—your mind will still hark back to the time when she was more sinned against than sinning. Mr. (name of the theatre manager or his representative) will now give you a brief summary of events leading up to the opening scene. Mr. . . .

NARRATOR: Blondie has trudged a long way through the rain . . . her spirits as cloudy as the sky. It is with a sinking feeling, caused by other things than hunger—though, heaven knows, she is hungry enough—that she reads the big gold letters on the plate glass window: "WELFARE AND RELIEF ASSOCIATION." The girl's cheap and threadbare dress—her drenched, tawdry hat—her shoddy shoes and torn stockings—all bespeak abject poverty. Her hand is on the knob several times before she is able to pocket her pride—for even the poor are said to have pride—and enter the barnlike room—where hundreds of others like herself are waiting their turn. Behind a desk she sees an elderly man—who, from the tales of woe heard day in and day out—has become singularly cold and emotionless. Blondie waits her turn with impatience—which is tempered, however, by the vain hope that her pathetic plea may be met with sympathy . . . and, better yet . . .

with the price of something to eat! At last it is her turn. The tired old man reaches for another "investigation blank," begins to fill it out . . . and calls Blondie to his desk. There is something in his voice that chills her:

MAN: Where do you live?

BLONDIE: In the back room of a drug store on Heckman Place. We were evicted three days ago from a tenement on Blum Street and . . . my mother . . . she . . .

MAN: Where have you been getting subsistence from?

BLONDIE: What?

MAN: Subsistence . . . food.

BLONDIE: The neighbors been bringing it in. But they can't keep on forever. They're almost as poor as we are. And the stores won't . . .

MAN: I know, I know. Let me make a note of it. Where did you work last?

BLONDIE: Over in a laundry on Fourteenth Street. The Star Laundry. That was four months ago . . . I . . . I haven't been able to get any kind of a job since then.

MAN: Laid off?

BLONDIE: No, sir . . . I . . . I . . . quit.

MAN: Yeah? Why?

BLONDIE: I had to. The boss wouldn't let me alone. He . . .

MAN (contemptuously): So you quit. That's all for now, Miss Johnson. I'll have our investigator call in a couple of days . . .

BLONDIE (quickly): You mean you can't help us now!

MAN (impatiently): My dear young lady, yours isn't an emergency case. You got a roof over your heads, and you're not starving. There's hundreds that are.

BLONDIE (pleadingly): But my mother! She's sick! It is an emergency case!

MAN (abruptly): The investigator will take care of all that . . . you know . . . after all . . . I only work here. I don't hand out the money . . . NEXT, please!

BLONDIE (almost in tears): But the Board of Health won't let us live in the store much longer! When a person's sick . . .

MAN: Call the County Hospital. NEXT, please!

(Music in the mood of the scene—songs such as "Brother Can You Spare a Dime" and "Let's Put Out the Light"—always being sure that permission for their use is given by the copyright owners. Narrator continues the story.)

NARRATOR: As Blondie drags herself from the charity room she hears her name called—and finds that the druggist who let her and her sick mother occupy the room behind his store—has telephoned for her to come to him at once. On reaching Feinstein's shabby store she finds that her mother has died. The kindly little druggist urges her to go to a lawyer noted for taking up cases of the poor without charge to enter suit against the landlord for throwing them into the street. We now see Blondie, more pale and wan, seated across the desk from the middle-aged lawyer. A priest in his cassock, sits opposite them. The lawyer speaks as if he purposely means to be discouraging:

LAWYER: Your case is extremely pathetic . . . but, my dear girl . . . you can't sue the city or the landlord. It takes money to go into court with a thing like this . . .

BLONDIE (emotionally): Money! That's all I've ever heard! Money!

LAWYER: Certainly. The ones that have it . . . have it! And the ones that don't . . . don't . . .

BLONDIE: So there's no way to get back at the landlord?

LAWYER: As things are . . . I'm afraid not . . .

BLONDIE: But Feinstein says there is . . .! Make 'em pay! . . . he said!

LAWYER: Feinstein? Who is Feinstein?

BLONDIE: You wouldn't know him. Just a nobody . . . the druggist that let us stop in the room back of his store . . . when the landlord kicked us out . . . oh . . . I can't go through much more . . . this last thing has just about finished me up . . . when mother was alive . . . I . . .

PRIEST: Quiet yourself, my child . . .

BLONDIE: I'll try, Father . . . but . . . "It's their fault," Feinstein said, "the landlord's fault . . . and the city's fault . . . your mother

got pneumonia . . . they had no business to put her on the street when it was cold and wet . . . and you make 'em pay for it," he said. "You sue that landlord," he said. "See a lawyer . . . and make him pay . . . and make the city pay! Do you hear," he said, "make 'em pay!" And so I came to you, mister . . . because everybody told me . . . you was a friend of the poor . . . and . . . would help . . .

LAWYER: I only wish I could.

PRIEST (sympathetically): Now, my dear, I wouldn't be discouraged. What you want to do now is go out and get a job.

BLONDIE (furiously): Job? Where do you suppose I can get a job with hundreds out of work? I haven't an education like most people . . . we've been poor . . . I couldn't afford to get one.

PRIEST: That's unfortunate, of course, my child . . . but it's up to you to do something about your circumstances.

BLONDIE (even more infuriated): You're right, Father! It's up to me! And I am going to do something about it! I'm going to get money and I'm going to get plenty of it!

PRIEST (alarmed): Now, just a minute. There are two ways of getting it.

BLONDIE: Yeh! The hard way and the soft way!

PRIEST: Listen, child!

BLONDIE: You needn't show me the way to the door, you two! I can find it myself! Only two ways, you say, Father!

PRIEST (sternly): Only two ways.

BLONDIE: Then get this . . . I tried the hard way . . . and look what it got me! Now I'm trying the other way!

(The door slams. Crashing music with many discords, minors and wailing blues. Music and voice of Narrator, concluding the sketch.)

NARRATOR: What life had in store for Blondie Johnson . . . and Curley Jones . . . and Red . . . and big Max . . . and Mae and Hype and Gladys and Lou and the rest of the people who play their parts in the stirring drama of Blondie's life . . . may be seen at the Strand next . . . when the sensational "Blondie Johnson" opens there. (Mentions names of those who took part in the sketch.) Until then good night and good luck.

THE END

MAILING CARD STUNT WITH EXCELLENT TEASER VALUE

Two variations of copy are furnished here for mailing cards to be sent to both feminine and masculine prospects.

Cuts or mats are available for this copy and the name of theatre has only to be written in at end of post-

script in handwriting as nearly resembling the balance of message as possible.

The regulation U. S. penny postal can be imprinted, thus bringing the cost of this little stunt down to a minimum.

For mailing list. Masculine names.

Dear Boy:

Have just got to see you one night next week. It seems ages since our last meeting.

Love.

Blondie Johnson

P.S. Lets make it the usual time at the.

For mailing list. Feminine names.

Dear Friend:

Just a word of warning. Your man plans to see Blondie Johnson same night next week. You can catch them if you follow him to the

Confidentially.

J. B.

Both cuts in this stunt are available. Order Cut No. 24. Cut 30c. Mat 10c.

INQUIRING PHOTOGRAPHER

The familiar "Inquiring Reporter" stunt is made to order for "Blondie Johnson" and the question propounded is bound to gain a wide variance of responses. Arrange with your newspaper to station a Reporter-Photographer at some prominent corner, entrance to office or public building (a different spot each day) for as many days as the cooperating editor will agree to handle the stunt. Each day the "Inquiring Reporter" is to ask five people the question, take down their answer, name and address and snap each for thumbnail cut to be published in the "Inquiring Reporter" column.

Here is the heading for the daily column together with a sample response. Five of these answers should be printed with the thumbnail cut of person interrogated insetted with each.

In effecting this tie-up with the newspaper, we suggest that to each person interviewed by the Inquiring Photographer, that two guest tickets to "Blondie Johnson," be given.

Be sure to get copies of the paper carrying the stunt, and display blow-ups in your lobby.

Inquiring Photographer

Five persons picked at random at (location here) were asked the following question yesterday: "The Strand Theatre presentation of 'Blondie Johnson' plays up the assertion that among females, blondes dominate the newspaper headlines. Do you agree?"

Miss Bertha Betts, 21 Main Street, stenographer: "I agree up to a certain point. Blondes do seem to dominate the headlines in those stories of crime, divorce suits and the like. But as for those whose names get into headlines for some fine achievement or accomplishment I am sure blondes are rather out of the running."



NEWSPAPER INTERVIEW ON ATTEMPTED "CON" GAMES

In the film "Blondie Johnson" perpetrates an ingenious "con" game on one of the town's fashionable jewelry shops. Tie this incident up with a feature interview with the owner, manager or protective agency of local exclusive jewelers, furriers, auto-

mobile dealer, etc. Have them tell of similar fraudulent attempts and their methods of preventing and apprehending such swindles. This idea is packed with genuine news interest and a wealth of material is certain to be available.

NEWSPAPER AND DEPARTMENT STORE "BLONDIE JOHNSON" HUNT

This idea, an adaptation of the "Raffles" gag, was used with exceptional success in Los Angeles and other points, on "I Am a Fugitive from a Chain Gang" and "Doctor X." The story of "Blondie Johnson" is tailor-made for just this sort of scheme—so put everything you have in back of it!

Arrange to have an unknown girl, a blonde, named "Blondie Johnson," for the occasion, appear at a stipulated public place on the morning of your opening. Offer rewards of promoted prizes and tickets to those who correctly identify her. Handle the stunt like this for best results:

1. Tie in with your local newspaper to publish daily a photograph and description of the girl. Make it a point that part of her identification necessitates tapping her on the shoulder with a copy of a newspaper you have tied in with, say "You Are Blondie Johnson." As can readily be seen this makes it an excellent circulation builder.

2. Suggest to the advertising manager of the newspaper that "Blondie Johnson" mix with crowds at various department stores which are having a sale or at some other public place. In this way, it may be possible for the ad department to get some extra lineage because the department stores will undoubtedly be willing to take additional space to announce the girl's presence in their stores. If you are successful in tying up with a department store, be sure that their ads carry the copy telling about the stunt. It may be possible also to put throw-aways in their packages, banner their trucks, stamp their bills and whatever mediums suggest themselves to you. All such literature should carry photo and description of "Blondie Johnson" together with your tie-in copy.

In operation the stunt works this way:

The paper shows the picture of the girl. The paper says that she will start from a designated point, walk on a special street, approach an individual store, mingle with the crowds, and invites its readers to tap her on the shoulder when they have recognized her and say, "You are 'Blondie Johnson,' which opens tomorrow at the . . . Theatre." Keep the girl moving from one section of the city to another. If the tie-up also includes department stores, have the papers publish the time during which she will be at each department store, specifying the department.

Award the prizes by whatever method is most convenient to you and the stores donating the prizes.

Be sure that it is emphatically stated that no relative of any employee or any employee of the newspaper, the theatre, cooperating merchant or Blondie Johnson will be permitted to enter this contest.

See Merchandising plan on "I Am a Fugitive" for publicity stories with this stunt.

THE MAGIC SQUARE A GOOD BET IN THESE PUZZLE-MINDED TIMES

The Magic Square has already been used by live-wire showmen in many parts of the country with gratifying results.

The Magic Square which has been especially prepared for "Blondie Johnson" conceals a sentence of 9 words containing 43 letters of the alphabet. It is "JOAN BLONDELL IS THE FEMALE PUBLIC ENEMY NUMBER ONE." The mystery is solved by beginning at the circled letter, and moving one

square up or down, right or left (not diagonally) and ending with the square which contains the period.

Plant the Magic Square with your newspaper, and introduce the contest by the following story, which stipulates that the newspaper story must be torn from the paper and returned to the Magic Square Editor at the Theatre by contributors. Award guest tickets, and other prizes at your discretion.

(Publicity Story)

Meet Blondie Johnson by Way of the "Magic Square" Puzzle

GUEST tickets to "Blondie Johnson," the First National picture co-starring Joan Blondell and Chester Morris, which comes to the . . . Theatre . . . next—will be awarded to the 25 readers who first send in correct answers to the intriguing maze shown here.

Two and a half million jig-saw puzzles are said to be sold each week in this country. Jig-saws share popularity with cross-words, anagrams,

	B	N		N	O	
O	L	A		E	R	E
N	D	O	J	.	M	B
L	E	E	P	U	U	N
L	I	L	A	B	M	Y
T	S	E	M	L	E	N
H	E	F		I	C	E

Cut No. 25 Cut 15c Mat 5c

word-games, cryptograms, and a thousand and one other brain-polishers, which now threaten to put bridge on the run. That is the reason you and all your folks will be interested in the Magic Square.

This is the way to go about figuring out the hidden sentence, which,

by the way, describes the heroine of "Blondie Johnson." There are nine words in the sentence, made up of forty-three letters of the alphabet. Begin with the letter in the square which has the circle. Move one square, right or left, up or down (not diagonally) and end at the square which has the period in it.

Twenty-five pairs of guest tickets to "Blondie Johnson" will be awarded to the twenty-five persons who first send in the right answers.

Tear out this story and enclose it, with your answer, to the Magic Square Editor at the . . . Theatre, on or before . . . next. Midnight . . . is your deadline. Here's your chance to see the sensational "Blondie Johnson" free. Show 'em just how good a puzzler you are! Blondie Johnson took a chance—so did Steve Brodie! Take a tip! Tear this story out . . . and go to it!

Special enlargements of Joan Blondell are available to you. Enlarged to regular one-sheet size (28x42) and mounted on heavy beaver-board, they can be had in either black-and-white or beautifully colored.

Especially priced at \$2.00 for black-and-white. \$3.00 for full color. F. O. B. New York. Not carried at exchange.

Order direct from Photo-Color Studios, 220 West 42nd Street, New York, N. Y.

LUX TIE-UP A GREAT SALES AID

Lever Bros., manufacturers of Lux Toilet Soap, are featuring Joan Blondell in their national advertising and window displays. Take advantage of this for your "Blondie Johnson" campaign. The company has a number of live-wire field agents who have done some remarkable work in theatre tie-ups and exploitation. Get in touch with your nearest representative right now. He will help you stage stunts and secure displays which have been successfully conducted in many towns throughout the country. The title of the picture will make this tie-up an easy one to carry through. Copy such as follows might be used:

Blondes and Brunettes Alike Find That Lux Toilet Soap Is The Best For Their Complexions.

**Joan Blondell in
"BLONDIE JOHNSON"**
at the Strand Theatre uses
Lux Toilet Soap.

Here are the names and addresses of the representatives of Lux Toilet Soap:

CAMBRIDGE, MASS.—

164 Broadway,
Att. Mr. J. W. Silley.

NEW YORK CITY—

370 Seventh Avenue,
Att. Mr. H. A. Lydlam.

PHILADELPHIA, PA.—

2206 Chestnut Street,
Att. Mr. F. B. Pigeon.

CHICAGO, ILL.—

222 North Bank Drive,
Att. Mr. E. W. Sargent.

KANSAS CITY, MO.—

210 West 8th Street,
Att. Mr. W. R. Kroh.

SAN FRANCISCO, CAL.—

215 Market Street,
Att. Mr. F. H. Woodill.

ATLANTA, GA.—

313 Bona Allen Building,
Att. Mr. H. A. Chamberlain.

PITTSBURGH, PA.—

708 Peoples Bank Building,
Att. Mr. J. V. Moriarity.

DETROIT, MICH.—

622 Book Building,
Att. Mr. H. A. Matchner.

DENVER, COLO.—

1708 Sixteenth Street,
Att. Mr. C. P. Fowler.

If there is any further information you might need on this tie-up, write to Mr. Hallowell, care Lever Bros., Cambridge, Mass.

Novel Peep Show

This stunt, while a re-hash of the "peep" show idea, has a definite tie-up value with the picture title that will register with everybody.

This plan requires the cooperation of a live-wire beauty shop but the benefit to same is so apparent that you will experience no difficulty in making your tieup.

Arrange for the use of a vacant window in an advantageous location in the shopping center and cover the window with a solution of Bon Ami or a strip of paper or muslin placed against inside of window glass, which will completely hide what is behind. Make two small holes in this screening, at about the height of the eye level of the average person.

A banner across top of window or lettering on glass should read: "LEARN THE SECRET OF BLONDIE JOHNSON'S HOLD OVER MEN."

When the curious gaze through the peep holes here is what they should see. Against an attractive drape background, a large panel of stills with copy on the picture is centered between an alluring array of model head dressings, marcelled wigs and display of beauty shop requisites. This display is credited to the cooperating beauty shop with a card stating "The fascinating beauty of Joan Blondell, star of 'Blondie Johnson,' can be yours by a visit to (name of beauty shop)."

Se-Ling Hosiery Tie-up

Warner Bros. has made a gigantic tie-up with the Walter Fred Hosiery Mills of Nashville, Tenn., whereby their ten thousand Se-Ling Hosiery dealers join in a co-operative exploitation arrangement with theatres showing First National and Warner Bros. pictures. Complete details of this tie-up are explained in a specially prepared broadside prepared by and available from Walter Fred Hosiery Mills, Nashville, Tenn. Special window cards, ad mats and other accessories are available from them.

Every Se-Ling dealer has been advised about this tie-up and is fully conversant with the methods of execution and its possibilities. You'll find him more than willing to co-operate with you on window displays, stunts, contests, etc.

Should you need any further information about this arrangement, write direct to Walter Fred Hosiery Mills, Inc., Nashville, Tenn.

NATIONAL JANTZEN BATHING SUITS TIE-UP

The co-operative arrangement between Warner Bros. and the Jantzen Knitting Mills is one of the most comprehensive theatre-dealer plans ever offered exhibitors. Jantzen dealers throughout the country have received a complete campaign book outlining every exploitation possibility. Here's what the tie-up gives you:

Newspaper: Free mats for co-operative advertising illustrated below. Order by number.

Billboard: Free 24 sheets with theatre and dealer imprint. Arrange with dealer for dispensation of stand costs.

Cut-outs: Free full-colored standees for lobby display and center of window tie-ups. Available at exchange.

Window Display: Dealer has special co-operative window trims. Use cut-outs and mounted stills from "Blondie Johnson."

Street Ballyhoo: Use open automobile or float with attractive bathing girls and theatre banners. Dealer will co-operate.

Contest: Stage bathing beauty contest with winner chosen by audience applause, ballots, newspaper coupons (with photos in paper) or committee.

If you will notify Jantzen of your playdate, they'll get in touch with your dealer immediately. See the dealer now and get together on a smashing co-operative campaign. All accessories with the exception of the standee are available direct from Jantzen. Write to:

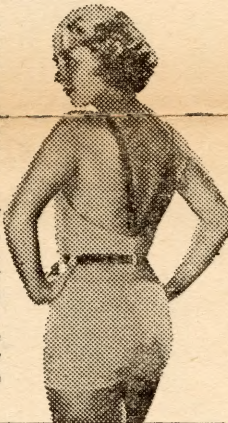
R. M. McCreight

JANTZEN KNITTING MILLS

Portland, Oregon

"I PREFER THE NEW
Jantzen
FORMAL"
SAYS JOAN BLONDELL

As smartly styled as a Paris gown: the new Jantzen Formal! An invisible tie assures a perfect-fitting back. No wonder Joan Blondell—featured star in Warner Bros. First National picture, (name of picture), now playing at (name of theatre) prefers it. We're showing all the new Jantzens now—they're worth seeing.



**BE SURE TO SEE
JOAN BLONDELL**
IN THE WARNER BROS. FIRST NATIONAL
NAME
OF PICTURE

A sensation! One of the greatest pictures of the year, featuring that sparkling star—Joan Blondell. How she wears her clothes—as smartly as she wears this Jantzen Formal. • You'll find this suit, by the way, at (NAME OF STORE)



NAME OF STORE

No. J-1

NAME OF THEATRE

No. J-2

Early Bird Blondes

Announce through the most feasible means at your command that free admission will be the reward to the first twenty-five blondes who appear at your box office on the opening performance of "Blondie Johnson."

In order that this stunt will click, canvass a number of blondes among your acquaintance and induce them to be on hand at the appointed time. Have them line up at the box office, with hats in hand, thus baring their blonde hair to full view. These plans should, of course, be supplemented in the lineup at box office by any blondes who respond to your public invitation. Have a news photographer on hand to shoot a picture and suggest the following head be used over a news story.

**WHO SAYS BLONDES
ARE NOT EARLY BIRDS?**

Ask Blondie Johnson at the
Strand—She Knows

SUGGESTED LOBBY FRAMES



SHE PUT HER OWN MAN ON THE SPOT!

**CHESTER MORRIS
and
JOAN BLONDELL**



BURGEE



In brilliant shades especially for suspension in your lobby or under your marquee. Size 20 x 30 inches, printed on heavy, durable canvas.

Economically priced at
45c each.

Available direct from
MORRIS LIBERMAN
729 Broadway, New York, N. Y.
NOT AT EXCHANGE

PUNCH IN EVERY POSTER

THE LAST MAN TO KISS HER
IS THE NEXT MAN TO DIE!

Blondie Johnson

will give you a new kind of thrill!

CHESTER MORRIS
JOAN BLONDELL

DIRECTED BY RAY ENRIGHT
A FIRST NATIONAL VITAPHONE
P I C T U R E

24 SHEET

DESCRIPTION: Background is done in green fading into yellow and white towards the bottom. Title is lettered in purple with a yellow outline; catchline is in white and yellow, billing in green. The illustration is in brilliant colors with the head of Chester Morris in green shading. Cut out the illustration for an effective marquee eye-getter.

LOVE made her beautiful.
WANT made her daring.
MEN made her ruthless!



CHESTER MORRIS
JOAN BLONDELL

Blondie Johnson

RAY ENRIGHT
A FIRST NATIONAL
VITAPHONE PICTURE

INSERT CARD

THE LAST MAN TO KISS HER
IS THE NEXT MAN TO DIE!



Chester Morris
Joan Blondell

BLONDIE JOHNSON

DIRECTED BY RAY ENRIGHT
A FIRST NATIONAL VITAPHONE PICTURE

SIX SHEET

LOVE made her beautiful.
WANT made her daring.
MEN made her ruthless!



CHESTER MORRIS
JOAN BLONDELL

Blondie Johnson

RAY ENRIGHT
A FIRST NATIONAL
VITAPHONE PICTURE

THREE SHEET

LOVE made her beautiful.
WANT made her daring.
MEN made her ruthless!



CHESTER MORRIS
JOAN BLONDELL

BLONDIE JOHNSON

RAY ENRIGHT
A FIRST NATIONAL
VITAPHONE PICTURE

ONE SHEET

LOVE made her beautiful.
WANT made her daring.
MEN made her ruthless!



CHESTER MORRIS
JOAN BLONDELL

BLONDIE JOHNSON

RAY ENRIGHT
A FIRST NATIONAL
VITAPHONE PICTURE

WINDOW CARD

Gentlemen prefer




Blondie Johnson

JOAN BLONDELL-CHESTER MORRIS
RAY ENRIGHT
A FIRST NATIONAL VITAPHONE PICTURE

SLIDE

COLORTONE SLIDE

Make your screen presentation artistic and colorful with this atmospheric effect, elaborately colored, beautifully created.



4x5—Colored positive only . . . \$2.00
—Set (positive and negative) 3.00

3 1/4x4—Colored positive only . . . 1.50
—Set (positive and negative) 2.25

Order by Number N469

NATIONAL STUDIOS, Inc.
226 West 56th Street, New York, N. Y.

Be sure to specify and include remittance with order to avoid parcel post and C.O.D. charges.

Sliding Scale Prices of Advertising Accessories		
1-SHEETS		
1 to 50		15c each
51 to 100		13c each
Over 100		11c each
3-SHEETS		
1 to 25		40c each
Over 25		36c each
6-SHEETS		
1 to 10		75c each
11 to 20		70c each
Over 20		65c each
24-SHEETS		
Up to 25		\$2.00 each
Over 25		1.75 each
WINDOW CARDS		
1 to 50		7c each
51 to 100		6c each
Over 100		5 1/2c each
INSERT CARDS		
1 to 25		25c each
26 to 50		22c each
51 to 100		20c each
Over 100		18c each
HERALDS		
1M to 5M		\$3.00 per M
Over 5M		2.75 per M
PHOTOS		
11 x 14 Photos		75c a set (8 in set—colored)
22 x 28 Photos		80c a set (2 in set—colored)
Slides		15c each
Stills		10c each
Merchandising Plans		Gratis
Midget Window Card		4c each
Music Cues		Gratis
These prices apply to U. S. only		

CHESTER MORRIS
JOAN BLONDELL

Blondie Johnson

RAY ENRIGHT
A FIRST NATIONAL
VITAPHONE PICTURE

MIDGET WINDOW CARD

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Richard Koszarski.**



WISCONSIN CENTER
FOR FILM & THEATER RESEARCH

<http://wcftr.commarts.wisc.edu>

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www.mediahistoryproject.org